DOCUMENT RESUME

ED 477 339 CS 512 061

AUTHOR	Neylon, Virginia Lyn
TITLE	Reading and Writing the Romance Novel: An Analysis of Romance Fiction and Its Place in the Community College Classroom.
PUB DATE	2003-03-21
NOTE	20p.; Paper presented at the Annual Meeting of the Conference on College Composition and Communication (54th, New York, NY, March 19-22, 2003).
PUB TYPE	Opinion Papers (120) -- Speeches/Meeting Papers (150)
EDRS PRICE	EDRS Price MF01/PC01 Plus Postage.
DESCRIPTORS	*Audience Awareness; Community Colleges; Ideology; *Instructional Materials; *Literary Genres; *Literary Styles; Popular Culture
IDENTIFIERS	Historical Background; Purpose (Reading); Reading Uses; *Romance Novels; Theme (Literary); *Womens Literature; Writing Contexts

ABSTRACT

The popular romance novel overlaps other genres in that it shares characteristics of mysteries, thrillers, erotica, adventure, etc.; however, it can be differentiated from those genres by the fact that the central story is not the mystery or adventure but rather the romance between the hero and heroine. The Romance Writers of America organization agrees that the central love story in romance "concerns two people falling in love and struggling to make the relationship work." The marriage of the mode and medium defines the parameters of the popular romance novel. Readers knows that the heroine and hero will suffer through challenges and obstacles to their union, but perhaps the journey and not the destination keeps readers reading. After defining and describing the popular romance novel, this paper considers how these novels affect women writers and readers. The paper provides a historical overview of how a group of women writers for women readers developed in the 17th and 18th centuries in England, when there was a cultural shift in the beliefs surrounding the marital state--although this shift affected the way women and men felt about marriage, it did not increase women's power within marriage. It finds that romance novels illustrate a female ideology where women and men form loving partnerships and work together in mutual wants and desires. It then discusses the place that romance novels (with their accessible language) should hold at the community college level, noting that on one level, romance novels can be used in skill training when assigned as reading, subjected to detailed analysis, and used as a model for writing, and on another level, instructors can use romance novels to teach students about the literary tradition that created the genre. (Contains 18 references.) (NKA)

Reproductions supplied by EDRS are the best that can be made
from the original document.

DR. VIRGINIA LYN NEYLON
CUYAMACA COLLEGE

ED 477 339

READING AND WRITING THE ROMANCE NOVEL

AN ANALYSIS OF ROMANCE FICTION AND ITS PLACE IN THE COMMUNITY COLLEGE CLASSROOM

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

V. L. Neylon

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

1

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

[] This document has been reproduced as received from the person or organization originating it.

[] Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

CS 512 061

BEST COPY AVAILABLE

WHAT IS THE POPULAR ROMANCE NOVEL?

IT is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.

Jane Austen, Pride and Prejudice

Love and marriage may appear to be the sum total of popular romance novels; however, these tales of love are more complex than one would initially surmise. Often termed bodice rippers or trash reads, popular romance novels in fact stem from two important literary traditions – the romance and the novel. While marriage between the heroine and the hero is most often the story goal, it is the marriage of the mode and the medium that make popular romance novels unique. In defining the popular romance novel, we must analyze the mode [story characteristics that differentiate a romance novel from other genres] as well as the medium [characteristics of the novel].

Stories containing romantic elements have sprung from every generation and every culture. Our earliest records from Babylonia and Egypt contain stories of love and passion. But what is the difference between a story with romantic elements and a romance? Literary scholars attempted to define romance as early as the 1700's when Pierre Daniel Huet, the Bishop of Avranches, stated that

> "we esteem nothing to be properly *Romance* but Fictions of Love Adventures … I call them fictions, to discriminate from True Histories; and I add, of Love Adventures, because Love ought to be the Principal Subject of *Romance*." (Williams, Ioan 46)

According to Huet's definition, love must be the principle element of the romantic mode; however, popular romance novels include much more than a simple love story. Kay Mussel writes that

> "Romance fiction actually represents a group of literary formulas, not just one. Romances intersect with several other kinds of popular fiction: the gothic, the historical, the juvenile, the sentimental, the domestic, and the seduction. But romances cannot entirely be identified with any of these other formulas." (Mussell 252)

The popular romance novel overlaps other genres in that it shares characteristics of mysteries, thrillers, erotica, adventure, and other genres; however, it can be differentiated from those genres by the fact that the central story is not the mystery or adventure but rather the romance between the hero and heroine.

The romantic mode is more than a story with romance elements. The story goal must be the romance itself. However, popular romance novels require more than love as a central theme. The heroine and hero cannot be happily in love and working to solve a mystery together. Challenges and obstacles must contest the happy union. Even if the novel contains elements of mystery, the obstacles to solving that mystery cannot be the main focus. The obstacles between the heroine and hero's union must remain central in the story. John Stevenson states that

> "What we demand in a love story is an attraction and an obstacle, and these two fundamental principles of construction may be honored in a variety of ways." Novelists need to "create desire by bringing suitable couples into proximity and then to sustain that desire by finding plausible reasons to delay their union." (110)

The heroine and hero must be challenged and work towards their union. Romance writers may use a variety of sub-plots to interweave in between this struggle, but nevertheless, the struggle in the emotional relationship between the heroine and hero must reign supreme.

The organization Romance Writers of America agrees that the central love story in romance "concerns two people falling in love and struggling to make the relationship work … The conflict in the book centers on the love story … The climax in the book resolves the love story." (Romance Novels – What are they?) However, they also stipulate that for a novel to be qualified as popular romance, it must have

> "An Emotionally Satisfying and Optimistic Ending -- Romance novels end in a way that makes the reader feel good. Romance novels are based on the idea of an innate emotional justice -- the notion that good people in the world are rewarded and evil people are punished. In a romance, the lovers who risk and struggle for each other and their relationship are rewarded with emotional justice and unconditional love." (Romance Novels – What are they?)

It is in the above requirement that popular romance novels further differentiate themselves from stories with romantic elements. Novels whose romantic story end in tragedy, such as Emily Bronte's *Wuthering Heights*, cannot be considered part of the romantic mode of the popular romance. However, her sister's novel, *Jane Eyre*, would remain as the main character succeeds in her goals without compromising her values or person. The ending is satisfying to the character and the reader, quite a difference to Emily Bronte's tale of love where the heroine dies and the hero suffers great agony at her loss.

I specifically use Emily and Charlotte Bronte's gothic novels as examples because some researchers believe that

> " 'The origin of popular romance fiction is found in the eighteenth century gothic novel.' Ann Radcliffe (1764-1823) created a new type of Gothic when she replaced the male lead character with a woman. Emily St. Aubert's, the heroine of Radcliffe's tale *The Mysteries of Udolpho* (1764), suffers the obstacles male leads had formerly encountered in gothic tales with the addition of an ending where she ultimately finds true love." (Hoppenstand 128)

Although Ann Radcliffe's novel does not focus primarily on the heroine and hero's relationship, it opens the door to novels that do. Even Jane Austen's *Northanger Abbey* pays

tribute to this genre as the heroine is an avid reader of gothic novels and looks for ghosts and mystery in the old abbey.

With these ideas, we come closer to defining the romantic mode of popular romance novels. In this mode, the female lead must struggle through various obstacles to reach an emotionally satisfying end with the hero. Patricia Koski states "The central, invariant plot of the romance novel must be that, after a difficult beginning, a man and woman come to see each other as emotional partners." (227) This aspect of partnership and equality is central to achieving a satisfying union between the heroine and hero. A union where the male dominates and conquers the female would not meet the emotionally satisfying requirement of the female reader. Many feminist critics have stated that popular romances are "promoting a false ideology wherein the female reader is encouraged to help forge her own chains of subordination." (Koski 225) I disagree as does Patricia Koski. Popular romance novels make the heroine the star, and she must be treated with love and fairness at the end of the novel to reach emotional satisfaction.

Peter Mann writes "The archetypal romance story concerns the man and woman who meet, who do not come together at once, but who eventually do declare their love." (98) That declaration of love must raise both characters to attain true happiness at the novel's end. Robert Solomon states in his essay on romantic love that love is "an emotion appropriate only between equals." (405) One cannot proclaim love for Cinderella, marry her, and then leave her in the ashes while returning to the palace. In *Jane Eyre*, we see Jane's struggle when asked to form an illicit alliance with a married man. Neither she nor Edward receives any joy through this unfair and dominating union. She escapes that situation later to be reunited with her love only after he is free of his first marriage and has suffered for his

sins. He has become a better man and is now worthy of the heroine. She has compromised nothing of her values or herself when she marries him. In fact, she is elevated both emotionally and materially in her union to the hero. She attains true happiness and moves from the status of lowly governess to lady of the manor.

Now that we have analyzed the mode, we must also examine the medium. Many books and articles have been written in an attempt to discover the origin and definition of the novel. It is a huge task and one far beyond the scope of this paper. As Ralph Freedman states,

> "One of the perennial historical problems of the novel arises from the diversity of its points of origin. Its beginnings are as multitudinous as the number of its individual forms. Like a tree whose many roots reach down to different layers of soil, the novel's many strands reach to the most varied layers in time." (59)

Not only is it difficult to find the origin of the novel, it is also nearly impossible to define in its entirety. However, there are some critical points that do seem to differentiate the novel from other narrative structures, and in this differentiation, we better understand why the romantic mode is so compatible with the novel medium.

Historically, first there were romances, then there were novels, and later came the romance novel. In the 1700's, romances and novels were considered the same thing, lengthy narratives. However, in *The Progress of Romance*, published in 1785, Clara Reeves defines the differences between romances and novels. She states that romances were

> " 'an heroic fable which treats fabulous persons and things' and the novel to be 'a picture of real life and manners, and of the times in which it was written'; the romance a description in 'lofty and elevated language' of 'what never happened nor is likely to happen'; the novel ' a familiar relation of such things, as pass everyday before our eyes, such as may happen to a friend, or to ourselves.'" (Kern 527)

Reeves definition tells us that novels illustrated possible real life occurrences in everyday language rather than fabulous tales in lofty language. This form of realism in the novel grew so that by the eighteenth-century in England,

> "The dominant form of the novel was realism, defined not only by the kind of life it represented (individualized people, everyday affairs, material concerns) but by the way it presented it (denotative prose, use of clock and calendar time, solidity of setting, details of dress)." (Karl 6)

Characters in novels live in a world with similar rules to our own. Settings, people, and places are described in detail allowing the reader to identify with the time period and situation. In this form of novelistic realism, readers see the story progress through the eyes of individualized characters that are not unlike the readers themselves. This is an enormous difference from other narrative mediums where characters can be representations of ideas, such as in *Everyman*, rather than representations of actual people. The medium of the novel allows the reader to identify with the lead character's struggles and partake of her happiness as she succeeds in her goals.[1]

The realistic portrayal of people, places, and events in popular romance novels engenders readers to see the story through character perspective. Identification with the time period, setting, situation, as well as the heroine and other characters in the text is extremely important and most definitely contributes to the popularity of the medium. Freedman writes that one of the novel's principle characteristics is that it

> "can tell a story from an external vantage point and at the same time invade the minds of its persons. This duality of an outer and an inner projection is

[1] I would like to note that at times popular romance novels might use unrealistic elements of gothic and science fiction modes; however, situations and characters must still be represented in a realistic fashion, following the rules of their fictional world, to engender reader identification.

> indeed part of the novel's design, and its coherence as a form may lie in the juxtaposition of both these elements." (61)

Freedman's idea of outer and inner projection is very important in terms of what novels do. Novels set the scene and describe characters, places, and situations [outer projection]. At the same time, novels allow the reader to get into one or more of the characters' minds to understand their thoughts and emotions [inner projection]. The ability to see the story from the outside and inside makes the story more realistic and personal to the reader.

The marriage of the mode and medium defines the parameters of the popular romance novel. We know that our heroine and hero will suffer through challenges and obstacles to their union. They may be trying to solve a mystery or escape capture, but their emotional struggle will remain central. We will be able to identify with them and their plights through realistic depiction of scenes and dialogue. In the end, we know that our heroine will happily be united with her hero in a way that raises them both. One might wonder at the allure of a genre where readers know the outcome will always be the harmonious union of the heroine and hero. Perhaps in the case of popular romance novels, it really is the journey and not the destination that keeps readers reading.

HOW DO POPULAR ROMANCE NOVELS AFFECT WOMEN WRITERS AND READERS?

To answer the above question, we must first address who makes up the community of popular romance readers. According to a study done in 2002, there were 51.1 million romance novel readers in America. 93% of romance readers were women, and 98% of romance writers were women. (Romance Industry Statistics) It is quite easy to imagine that this large group of women writers and readers came into being in the last fifty or so years; however, this is a misconception. In the beginning of the nineteenth century, women dominated both the creation and consumption of novels. Lending libraries made expensive books available to an increasing literate female readership that decidedly preferred novels written by women. (Mellor 327)

To better understand how this group of women writers for women readers developed and how popular romance novels affect this group, we must look to history. In the seventeenth and eighteenth centuries in England, there was a cultural shift in the beliefs surrounding the marital state. This shift is outlined in Lawrence Stone's *The family, sex, and marriage in England, 1500-1800.* Stone states that

> "England moved away from a way of thinking about marriage that was largely dominated by interest (meaning family interests, often financial, and with little regards for the feelings of the prospective mates) to one that was based on mutual affection of husband and wife." (Stevenson 115)

Although this cultural shift affected the way women and men felt about marriage, it did not increase women's power within marriage. Women were still chattel and subject to the whims

of their husbands. A woman might hope that by marrying for love she would be connected to a man who would treat her well, but this was not assured. Women were still very limited in their choices and often victims in a society that gave them very little power to protect themselves.

The new cultural value of marriage for love greatly contributed to the portrayal of courtship and marriage in the novels of women writers. Women writers also understood the difficult position of women within the marital state. They addressed both of these ideals within their writing, sharing their thoughts with their female readership. Thus the cultural shift affected writers, who in turn wrote about the shift and how women could cope, affecting their readers. To better understand this process, we must return to Ann Radcliffe and the female gothic novel. George Haggerty tells us that the

> "'Female Gothic', while it hardly freed women from the limitations placed on them in contemporary culture, at least suggested ways in which their victimization – in the world outside of Gothic fiction as well as within it – could be subverted both to turn patriarchal violence against itself and to claim a space for women . . . [this] begins to explain why 'female Gothic' became popular for women in the later eighteenth century and remained so for ensuing generations." (Haggerty 232)

Although women writers could not change the rules of a society that gave women so little power, they could make suggestions as to how women could survive in such a society. Heroines in female gothic novels were not passive victims in their fictional worlds. Haggerty tells us that Gothic novels written by women insisted

> "on a resilient and even at times intrepid heroine. The thrill of survival is complemented, what is more, not by a paternal suitor who will protect but rather by a feminized hero who will join the heroine in her experience of the world and its vicissitudes." (232)

Heroines in these novels do not wait to be saved by dominating heroes. These intrepid women are on an adventure, and their heroes share that adventure with them. This was a new concept of male/female relationships.

It wasn't only in the Gothic novel that a revolution in male and female roles was taking place. Novels of manners, written by women, addressed similar issues. In Jane Austen's novels, we see that

> "Birth, income, and family tradition, while still important, nevertheless become of secondary significance: the man must still prove himself, for his reputation is not sufficient to make him palatable to a Jane Austen heroine." (Karl 12)

Both heroines and heroes were taking new forms. Heroines were expected to be witty and sure, and their male counterparts had to prove themselves worthy of these intelligent women. Frederick Karl writes that

> "Jane Austen's heroines themselves desire the kind of equality denied to the eighteenth-century woman, and they demand romantic love as well. Marriage must be prudent, dignified, and romantic. In brief, these clear eyed girls stand as virtuous individuals with assertive rights." (12)

Gothic novels and novels of manners shaped their heroines and heroes to match changing cultural values as well as female ideology. The substantial heroine of eighteenth century women's novels carried into the nineteenth and can still be found in the twentieth.

In fact, some critics feel that "The Romantic women's novel played a key role in the construction of a new ideology of gender . . ." (Mellor 329) Women in gothic novels and later romance novels were not the stereotypical 'angel of the house' nor were they carbon copies of male heroes in dresses. These heroines were setting new standards. Anne Mellor states that in analyzing

> "women's fiction of the Romantic period, one finds a shared political ideology: a 'revolution in female manners' that insists on good government, both at home and in the public sphere, depends on the education and equality of women, on the benevolent parenting of all living beings, and on meeting the needs of all who require care." (350)

Heroines in these novels valued ideals that women esteemed rather than money, power and prestige, more typically valued in the male sphere. Additionally, these heroines were successful in obtaining their goals of equality, happiness, and love. In light of this, it is not surprising then that these novels became so popular. Never before had women had their wants and desires voiced so publicly.

One might assume that it is only in the classical literary pieces mentioned above that this ideology of gender was taking place, but that is not the case. Carol Thurston performed a content analysis on 56 novels in the erotic historical romance genre. This category, considered the least respectful of the romance genre, showed a preponderance of positive images of women. Thurston's study illustrated that the heroines were most often

> "characterized as feisty women of integrity fighting for independence, equality, and respect in a 'man's world' – aims portrayed as common to everyone, male and female alike. They show a strong determination to be accepted as individuals in their own right, not defined by marriage or family lineage – in a word they are fighters. In addition, heroines recognize that they have sexual needs as strong as those of their lovers and are not ashamed to seek satisfaction of those needs." (41)

These heroines, like the heroines in Gothic novels, often find themselves in terrible situations not of their own making. However, the focus of these stories is not about the disastrous plight of the heroine, but rather how she solves the situation she finds herself in. Thurston writes that

> "Heroines in erotic historical novels are frequently depicted in degrading circumstances, but rather than the abductions, rapes, and betrayals common to the subgenre, it is the overcoming of these misadventures that is the

> central focus of these stories. The heroine's fight for personal, sexual and economic independence, and her desire for the sexual satisfaction and the individual respect and dignity accorded to males is verbalized repeatedly." (Thurston 43)

Heroines in erotic historical novels desire equality and happiness, including sexual happiness. These savvy characters are not victims of men and society. They are fighters and survivors who serve as positive role models for women readers. Modern studies show that "Romance readers like to read, they like to read about women, and they don't want to read about their unmitigated despoliation and dispatch." (Ricker-Wilson 58) Even though these heroines find themselves in difficult and degrading situations, they rise above their circumstances. Through their intelligence and strength, they attain their goals.

Romance writers and readers believe that popular romance novels have positive effects on women; however, this is not the common view. Gary Hoppenstand states that

> "By and large, women are both the authors and the readers of romances. . . With women's writings historically undervalued, it makes sense that a popular literary genre written by women for women would be an easy target for socially conservative, elitist critics who fail to understand that the best-selling romance is an effective form of cultural expression." (128)

Even though not greatly esteemed as a literary genre, popular romance novels do have important messages for their women readers. Unlike other forms of popular fiction, "Romances respond to female interests and concerns that are only rarely met in the society at large." (Mussell 268) In popular romance novels, women's thoughts, feelings and values are expressed. Women writers can rail at the injustices of society and suggest ways for their women readers to survive difficult situations and obtain happiness

One might ask how these novels can have such an effect. Clover Williams suggests "The romance invites identification with both the text and its place in society and gives the reader

a framework to reflect upon these, while simultaneously focusing consideration upon her own life and values." (136) Women who read about heroines in tough situations who find clever means of solving their problems may then use these ideas as models for their own lives. On a personal level, Tara Taylor Quinn, a writer and reader of romance, states that reading romances

> "showed me the importance of loyalty and faith . . . the rights I had as a woman. I didn't have to settle; or blindly, mindlessly obey . . . In other words, every time we embody the qualities we expect in our heroes and heroines, we not only validate the genre, but we contribute something great and lasting to the world in which we live." (27-28)

But it is not only Ms. Quinn who reports this positive effect. Studies by

> "Radway (1991) and Christian-Smith (1990) reported that women and girls seek independence and equality in many areas after reading about the spunky, intelligent heroines of romance novels. Though romance novels certainly suggest that a woman's place is with a man, they also suggest that this place should become one of sharing, trust, and mutual respect." (Williams, Clover 138)

These women, after reading about a heroine who fought for equality and happiness in a romance novel, sought similar equality in their own lives. The heroines provided positive modeling for women in the real world.

Unfortunately, because popular romance novels are written in common language as opposed to symbolic prose, they are often considered a low form of fiction that is easily written. Peter Mann suggests otherwise. He states that

> "A successful writer of romantic fiction must be able to tell a story clearly and simply, to engage her reader's interest in the opening pages and to provide a heroine with whom the reader can identify (even if the story is told in the third person) and a hero to whom she can react strongly. Such writing skills are by no means as common as some people might think and to become a successful author of romantic novels is not easy." (38)

Popular romance novels provide images of women struggling in a patriarchal society and overcoming its obstacles and limitations to achieve happiness and fulfillment. They illustrate a female ideology where women and men form loving partnerships and work together in mutual support and understanding. They often rejoice in female sexuality and validate women's wants and desires. Popular romance novels may be written in easily accessible language, but they are not simplistic texts. Much is required of the author to meet the demands of the reader. Not just a bodice ripper or trash read, popular romance novels are much more than they appear on the surface.

WHAT PLACE SHOULD ROMANCE NOVELS HOLD AT THE COMMUNITY COLLEGE LEVEL?

In North America, 55% of all paperback fiction is romance while science fiction/fantasy comprises 7% and mystery/suspense 28%. Of the 51.1 million readers of romance, 71% are women between the ages of 20-54, and 63% of those have attended some college. (Romance Industry Statistics) What do these statistics mean? They illustrate that there is something intriguing and powerful about popular romance novels. Romance novels speak to women and their issues, generating an enormous readership of college age women. However, we have few offerings at the community college level to tap into these students' interests.

Perhaps colleges have not embraced popular romance novels because these texts have been trivialized, stereotyped as a low form of fiction of little complexity and a detriment to women readers. Peter Mann states that "Romantic fiction, as a genre, is rarely considered to be literary. It is therefore low on the prestige ratings, though top of the popularity ratings." (97) Although not considered academically prestigious, romance novels do stem from a significant literary tradition. As part of that tradition, they hold a place as a valid literary genre. Additionally, studies have shown that these texts have positive benefits for women readers. Susan Elizabeth Phillips, bestselling author of thirteen books, states that "Romance books are the only books you can read where the woman always wins, and that's very powerful to women." (Leopold) Popular romance novels connect women writers to women readers. They provide a space for the expression of female desire and illustrate female success.

How can we use these novels at the community college level? Romance novels may be used to draw students into the college classroom and further interest them in reading and writing. On one level, romances can be used in skill training when assigned as reading, subjected to detailed analysis, and used as a model for writing. Carol Ricker-Wilson used Danielle Steele novels in her class reading assignments. She comments that

> "students did some of their lengthiest and most thoughtful writing about romance. Perhaps their realization that I took them seriously as readers about matters relevant to us all, as women, deepened their engagement with already pleasurable material. Certainly the focus on power rather than traditional literary preoccupations with plot and character captured their interest, and several wrote pages rather than the usual paragraph about how they understood male/female dynamics in these texts." (62)

By using a popular medium, Carol Ricker-Wilson was able to connect her students to reading and writing on a more personal level. They wrote more and in more depth. She also feels that "The popular romance offers one of the richest imaginable repositories for exploring conflicting understandings of gender and sexuality." (63) These stories focus on relationship conflicts between women and men and allow for discussions of the problems women face and how those problems may be overcome.

On another level, we can use romance novels to assist us in teaching students of the literary tradition that created the genre. What better way to interest students in Radcliffe, Austen, and Bronte than by using the popular romance novels they already enjoy reading.

Popular romance novels are an evolution of cultural ideals, gender issues, and writing conventions. They illustrate how the culture has changed from a belief system of marriage for property, prestige and wealth to a system of marriage for love. They show how a woman's place in society has changed over time in her roles as daughter, wife, and mother. Romance novels connect women writers to women readers and allow for the expression of

female ideology. By using this popular medium, we will not only reach women and instruct them as readers and writers, but also through them, we will come into contact with the next generation. Popular romance novels are so much more than heaving bosoms and brawny chests. Don't judge the book by its cover.

Freedman, Ralph. "The Possibility of the Theory of the Novel." The Disciplines of criticism. Ed. Peter Demetz. New Haven: Yale University Press, 1968.

Haggerty, George E. "The Gothic Novel, 1764-1824". Columbia History of the British Novel. Ed. John Richetti. New York: Columbia University Press, 1994.

Hoppenstand, Gary. Popular Fiction. Ed. Charles Schuster. New York: Longman, 1998.

Karl, Frederick R. An Age of Fiction: The Nineteenth Century British Novel. New York: Farrar, Straus and Giroux, 1964.

Kern, Edith. "The Romance Novel/Novella." The Disciplines of criticism. Ed. Peter Demetz. New Haven: Yale University Press, 1968.

Koski, Patricia and Lori Holyfield, Marcella Thompson. "Romance Novels as Women's Myths." Paradoxa. 3:1-2 (1997) 219-232.

Mann, Peter H. "Romance Fiction and Its Readers". Entertainment: A Cross Cultural Examination. Ed. Heinz-Dietrich Fischer. New York: Hastings House Publishers, 1979.

Mann, Peter H. "Romantic Fiction and its Readers." Poetics. 14 (1985): 95-105.

Mellor, Anne K. "A Novel of Their Own: Women's Romantic Fiction, 1790-1830." Columbia History of the British Novel. Ed. John Richetti. New York: Columbia University Press, 1994.

Mussell, Kay. "Romantic Fiction."A Handbook of American Popular Fiction. Ed. M. Thomas Inge. New York: Greenwood Press, 1988.

Quinn, Tara Taylor. "Why Romance?" Romance Writers Report. 22.10 (2002): 27-28.

Ricker-Wilson, Carol. "Busting Textual Bodices: Gender, Reading, and the Popular Romance". English Journal. 88(3): 57-63.

"Romance Industry Statistics." Romance Writers of America. 21 January 2003. http://www.rwanational.org/statistics.stm.

"Romance Novels – What are they?" Romance Writers of America. 21 January 2003. http://www.rwanational.org/romance.stm

Stevenson, John Allen. The British Novel, Defoe to Austen. Boston: Twayne Publishers, 1990.

Thruston, Carol M. "Popular Historical Romances: Agent for Change? An exploration of Methodologies." Journal of Popular Culture. 19.1 (1985): 34-49.

Williams, Clover and Jean R. Freedman. "Shakespeare's Step-Sisters: Romance Novels and the Community of women." Folklore, Literature, and Cultural Theory. Ed. Cathy Lynn Preston. New York: Garland Publishing, 1995.

Williams, Ioan, ed. Novel and Romance 1700-1800. New York: Barnes & Noble, Inc., 1970.

BEST COPY AVAILABLE

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

ERIC Educational Resources Information Center

CS 512 061

I. DOCUMENT IDENTIFICATION:

Title: Reading and Writing the Romance Novel: An Analysis of Romance Fiction and its Place in the Community College Classroom	
Author(s): Dr. Virginia Lyn Neylon	
Corporate Source:	Publication Date: 3/21/03 at NCTE's CCCC Convention

II. REPRODUCTION RELEASE: In order to disseminate as widely as possible timely and significant materials of interest to the educational community, documents announced in the monthly abstract journal of the ERIC system, Resources in Education (RIE), are usually made available to users in microfiche, reproduced paper copy, and electronic media, and sold through the ERIC Document Reproduction Service (EDRS). Credit is given to the source of each document, and, if reproduction release is granted, one of the following notices is affixed to the document. If permission is granted to reproduce and disseminate the identified document, please CHECK ONE of the following three options and sign in the indicated space.

The sample sticker shown below will be affixed to all Level 1 documents	The sample sticker shown below will be affixed to all Level 2A documents	The sample sticker shown below will be affixed to all Level 2B documents
PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY SAMPLE TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)	PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE, AND IN ELECTRONIC MEDIA FOR ERIC COLLECTION SUBSCRIBERS ONLY, HAS BEEN GRANTED BY SAMPLE TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)	PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY SAMPLE TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
Level 1	**Level 2A**	**Level 2B**
↑ ☒	↑ ☐	↑ ☐
Check here for Level 1 release, permitting reproduction and dissemination in microfiche or other ERIC archival media (e.g. electronic) *and* paper copy.	Check here for Level 2A release, permitting reproduction and dissemination in microfiche and in electronic media for ERIC archival collection subscribers only	Check here for Level 2B release, permitting reproduction and dissemination in microfiche only

Documents will be processed as indicated provided reproduction quality permits.
If permission to reproduce is granted, but no box is checked, documents will be processed at Level 1.

I hereby grant to the Educational Resources Information Center (ERIC) nonexclusive permission to reproduce and disseminate this document as indicated above. Reproduction from the ERIC microfiche, or electronic media by persons other than ERIC employees and its system contractors requires permission from the copyright holder. Exception is made for non-profit reproduction by libraries and other service agencies to satisfy information needs of educators in response to discrete inquiries.

Signature: Dr. Virginia Lyn Neylon

Printed Name/Position/Title: Dr. Virginia Lyn Neylon
Tenured English Professor

Organization/Address: Cuyamaca College
900 Rancho San Diego Parkway El Cajon, CA 92109-4304

Telephone: 6196604241

Fax: 6195235668

E-mail Address: lyn.neylon@gcccd.net

Date: 4/2/03